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LINGUO-STYLISTIC AND PRAGMATIC ANALYSIS OF THE NOVEL *GULLIVER'S TRAVELS* BY JONATHAN SWIFT

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Мақолада Жонатан Свифтнинг "Гулливернинг саёҳатлари" асари мисолида аниқ нутқий вазият ёки контекстларда бадиий матн коммуникатив мақсадини амалга оширишга хизмат қилувчи тил бирликларининг лингвистик, стилистик ва функционал жиҳатлари тадқиқ этилган. Ёзувчи асарнинг бадиий-эстетик салоҳиятини таъминлашда тилнинг лексик, грамматик, фонетик сатҳларига хос эмоционал-экспрессив ва коммуникатив вазифага эга бирликларни фаол қўллаган, бу эса ўз навбатида роман бадииятини таъминлашга хизмат қилган.

***Калит сўзлар*:** *лингво-стилистик таҳлил, нутқий контекст, архаизм, эмоционал-экспрессив сўзлар, эвфемизм, метафора, метонимия, муболаға, такрор.*

В статье на материале романа Джонатана Свифта «Путешествие Гулливера» исследованы лингвистические, стилистические и функциональные аспекты языковых единиц, служащих осуществлению коммуникативной цели художественного текста в конкретных речевых ситуациях или контекстах. Показано, что активное использование языковых единиц с эмоционально-экспрессивной окраской и разнообразной коммуникативной направленностью, принадлежащих к различным стилистическим пластам, привело в конечном итоге к повышению художественного уровня всего произведения.

Ключевые слова: *лингвостилистический анализ, речевой контекст, архаизм, эмоционально-экспрессивные слова, эвфемизм, метафора, метонимия, гипербола, повтор.*

The article deals with linguistic, stylistic and functional peculiarities of the language units, serving to express communicative purpose of the text, used in concrete speech situations and contexts in the novel Gulliver's Travels belonging to Jonathan Swift's pen.

The author, to develop literary-aesthetic value of the novel, could actively and skillfully use the units of the lexical, grammatical, phonetic levels, having emotional-expressive functions and could raise it up to the level that ensured its popularity among readers.

Key words: *Linguo-stylistic analysis, speech context, archaism, emotional- expressive words, euphemism, metaphor, metonymy, hyperbole, repetition.*

The objective of this work is to throw light to the specific features of the language units, used in *Gulliver's Travels*. Jonathan Swift's prose style, his specific way of writing is seen in the lexics, morphology, syntax and even in the phonetics of the texts of the novels on the one hand, functional characteristics of those units in concrete speech situations and contexts on the other hand.

To begin with, we would like to analyse stylistic features of the so called archaic words and historisms that occur in the text of the novel. The word archaic is of Greek origin "archaios" which means "ancient" or "old". Archaic words appear because of the new words that replace them. One can differentiate two types of the archaism process:

a) the whole word becomes archaic (gardun (osmoq)), (dovot (siyohdon)), albeit (conjuction) completely though it be, alate (of late), cosie (cozy);

b) one of the meanings becomes archaic (semantic archaism).

Usually archaic words are often used to describe historical events or the time this or that work of fiction written.

From this point of view we suggest to divide the archaic language units (in this case lexemes) into two groups:

a) archaic both in form and meaning lexemes;

b) archaic only in form lexemes

In *Gulliver's Travels* we came across a lot of archaic in form lexemes: giveth, hath, thence, mathematicks, physics, buildeth, brethren, publickly, majestic, durst (does), shew (show), reachth, betwixt, domestick, awaked (awoke), disburthened (disburdened), goeth (goes) etc. As we know the novel was written between 1720- 1725 and published anonymously, because the author criticized the existing English government, its expansionist policy, legal system, life of people, human relations etc. It was impossible to criticize openly. The author, in order to give true impressions on the language of the XVIII

th century and to make the narrator's speech true to life, to give the spirit of that time, made use of a great amount of archaic in form words. We called them archaic in form because the above mentioned lexemes are still used in present day English with their basic meanings and their formal structures being archaic only: "I laid them out in learning navigation and other parts of the Mathematicks. [8. P 33]; But my good master Bates dying in two years after and I having few friends, my Business began to fail; for my Conscience would not suffer me to immitate the bad practice of too many among my Brethren [8. P. 34]; I was tyed [8. P. 40]; His features are strong and masculine, with an Austrian lip, all his motions graceful, and his Department majestick [8. P. 45]; And so it hath proved [8. P. 26];

It is common knowledge, that the vocabulary of any living language enriches with new words (neologisms). The latter is of Greek origin (neos – new; logos –word). They may have different stylistic functions in speech. But they perform exact stylistic functions in fiction. This refers to the individual speech that has both expressive and influential powers. One can see such neologisms in the creations of writers. J. Swift is not an exception here. The following lexemes, syntaxemes are considered to belong only to Swift's pen; Brobdingnag, Laputu, Houyhnhnms, Hekinah Degul, Tolgo Phonac, Blefuscu, Glumgluffs, Bolgolamm, Flimnap, Dwuldum, Prastrad mirplush (My tongue is in the mouth of my friend), Ickpling Gloffthrobb Squutserummblhiop Mlashnalt Zwin tnodbalkguffh sehiophad, Gurdlubhasht (May your coclestial majesty outlive the Sun eleven Moons and a half).

Our analysis showed that such neologisms, introduced by Swift, are unusual. First of all they are not easy to read and to write because of the unusual order of letters, unusual pronounciation. We think that they do not mean anything but the meanings (comments) that the author gave. Neither have they grammatical forms that distinguish parts of speech or sentences. The author used them to produce satirical and humorous effect.

English is rich in emotional-expressive words. They make our speech elated and ceremonial. To such words belong delight, gladness (sevinch), joy (quvonch), smile (tabassum), terror (dahshat) etc; I fell a groaning with Grief and pain [Swift 8, p. 36]; I could observe many periods of threatenings and others of promises, pity and kindness [Swift 8, p. 37]; … they shouted for joy [Swift 8, p. 38]; The Emperor had a great desire that I should see the magnificence of his palace [Swift 8, p. 61]. Her Imperial Majesty was pleased to smile very graciously upon me [Swift 8, p 62]; We labour under two mighty Evils [Swift 9, p. 63]. As we see from the given examples, emotional-expressive words, besides the denotative function, may express hate, arrogance, irony, anger, respect, petting, glorification etc. They are usually connected with general communicative purpose of the text.

Euphemisms also stand among emotional-expressive words. They are used instead of inconvenient words. While reading and analyzing the novel we came across a lot of words, word combinations, phrases of this kind; I was able to turn upon my right and to ease myself with making water [Swift 8, p. 40]. I heartily wished I might there end my days [Swift 8, p. 102]; I hid myself between two leaves of sorrel and there discharged the Necessities of Nature [Swift 8, p. 110]. I had quite lost my stomach and was almost reduced to a skeleton [Swift 8, p. 117]. I went as far as the length of my chain would suffer; and discharged my body of that uneasy load [Swift 8, p. 43]; I was last disburthened myself [Swift 8, p. 43]; I was under great difficulties between urgency and shame [Swift 8, p. 43].

As the factic materials show, J.Swift used the above mentioned euphemisms in the narration of Gulliver to avoid inconveniences, roughness or rudeness of speech and speech situations. The first example comprises the phrase "to make water" means "siymoq" in Uzbek. As it sounds too rough, we can use "tagini xo'l qilmoq" (for kids) or "zaharhandalikdan forig' bo'lmoq". So "disburden" in this context means "yengillamoq", "yukdan forig' bo'lmoq", urgency – "qistov", "zaharhandalik" discharge the body of uneasy load – "yengillamoq", "yukdan forig' bo'lmoq"; neccesities of nature "hojat". The second sentence comprises the phrase to end ones days which means to die (o'lmoq). The author used more pleasant word for "to die". In the translation of the novel we found the equivalent "hayotdan ko'z yummoq"; Butun holdan toyib, umidsizlikka tushib egat ichida yotdim, butun vujudim bilan hayotdan ko'z yumgim keldi [Swift 8, p. 65]. The next two sentences consist of synonymous verbs "bemoan" and "lament". The first means "a'za tutmoq", "yig'lamoq", "ko'z yosh qilmoq" the second "achchiq oh-voh qilmoq", "ho'ngrab yig'lamoq", "ko'z yosh to'kmoq [Bo'tayev 7, p. 104, 401, 402]: I bemoaned my desolate widow and Fatherless children: I lamented my own Folly and Wilfulness… [Swift 8, p. 102]. The examples show the writers' skill in choosing mild and kind words for unpleasant to use words Here, we think, he used "lament" and "bemoan" in place of the verb "to cry".

A great number of words in the language may be used, besides their meanings, in other meanings too. The quality of a thing may be transformed to another thing or it may be resembled.

Metaphor is of Greek origin metaphora (ko'chim or istiora) usually gives expressiveness to speech. For example, "o'lmoq" in Uzbek can be replaced with "hazon bo'ldi", "so'ldi".

In the novel *Gulliver's Travels* we came across the following sentences with metaphors: We therefore trusted ourselves to the mercy of the waves [Swift 8, p. 35]; ... The light offended my eyes [Swift 8, p. 35]; when this shower of arrows was over, I fell groaning with Grief and pain [Swift 8, p. 36]; I heard him call in a voice many degrees louder than a speaking trumpet [Swift 8, p. 102]; I could see distinctly the limbs of these vermin with my naked eye [Swift 8, p. 129].

Metaphor can be called a hidden simile. But a real simile always consists of two members. But with metaphor it is quite different. It is one membered. The second member, a resembled thing, is omitted but can be restored with the help of the context.

Metonymy is another type of lexical expressive means. Webster's third new international dictionary (WTNID, 1993-1424) gives the following definition to metonymy: Metonymy is a figure of speech that consists of using the name of one thing or something else with which it is associated. Like metaphor one of the members of metonymy is omitted. The members usually differ from each other: I would hide the Frailties and Deformities of my political mother and place her virtues and Beauties in the most advantageous light [Swift 8, p. 150].... a six days journey once in every moon, and return the said Messenger back safe to our imperial presence [Swift 8, p. 59]; The town is capable of holding five hundred thousand souls [Swift 8, p. 61].

As it is seen from the examples "political mother" stands for "motherland "moon" for "month", "souls" for people.

Personification consists of giving attributes of a human being to an animal, an object or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term of comparison is always human being. Our analysis showed a great number of examples in the novel under study: I had only one misfortune, that the rats on boards carried away one of my sheep; I found her bones in a hole [Swift 8, p. 95]; The sheep wore bravely [Swift 8, p. 100]. ... a mountain moved before him [Swift 8, p 44]; the ship slackened her sails and I came up with her between five and six in the evening [Swift 8, p. 95].

Overstatement or hyperbole, as we know, is simply an exaggeration but exaggeration in the service of truth. Like all figures of speech, overstatement may be used with variety of effects. While analyzing the novel we witnessed that J. Swift had used a great number of overstatements in order to make the text more expressive and clear to the reader:…but the noise was so high in the air that at first I certainly thought it was Thunder [Swift 8, p. 102]; The sound of his voice pierced my ears,like that of a water – mill [Swift 8, p. 105] I happened stumble against a crust and a fell flat on my face [Swift 8, p. 106]; boys and girls would venture to come and play at hide and seek in my hair [Swift 8, p 53]; Three hundred tailors should make a suit of the clothes [Swift 8, p. 47]; I emptied the liquor of ten vessels [Swift 8, p. 44]; I took my black cattle and sheep out my pocket [Swift 8, p. 95] etc.

Simile is seen when it is used to show resembleness of two things or events. With the help of one thing the peculiar sides of the second is shown fuller, more concretely. Comparatively it is often used. Simile is a speech phenomenon. Usually formal means of it can be as, like, likewise, as.. as, not so as…, as if, as though etc in English and in Uzbek (-day, -dek, -simon, -omuz, -larcha, singari), (tog'dek, guldek, oyday, odamsimon), Clauses of comparison also serve as expressive means of simile in both English and Uzbek:

While calculating we discovered a lot of figures of speech that can be categorized as similes in the novel: Pleasant as the spring; comfortable as the summer, fruitful as autumn [Swift 8, p. 158]; He is taller by almost the Breadth of my nail than any of his Court [Swift 8, p. 44]; The Emperor was already descended from the tower and advancing on Horseback towards me, which appeared as if a Mountain moved before him [Swift 8, p. 44] This is an exact Inventory of what we found about the body of the Man Mountain [Swift 8, p. 51] His eyes appeared like the full - Moon shining into a chamber at two windows [Swift 8, p. 112] and when I was down, the hail -stones gave me such cruel Bangs all over the body, as if I had been pelted with Tennis-Balls [Swift 8, p. 132].

The examples say that simile is as ancient as metaphor. Expressive effects of the examples are very high. Eyes are resembled to the full -moon or hailstones to tennis-balls. On the other hand they enrich our imaginations.

Repetition serves as a means of intensifying emotionalness, meaning and intensivity. Sh. Balle, a french linguist, thinks that the birth of repetition can be explained by emotional impulse: "The more impulse the more repetition".

The authors of Stylistics of the Uzbek language A.Shomaksudov and others differentiate four types of repetition:

1) repetitions caused by the words, sentences, coming side by side;

a) repetition of the sentence (Qulluq, qulluq! – dedi Do'smat (Parda Tursun); "Don't stop, don't stop" he ordered soldiers; I know I know you are sick; (Ikromjon yig'ladi, yig'ladi yig'idan ko'z yoshlari quridi (S. Ayniy):

b) repetition of the parts of the sentence; I love you very, very, very much; He eats, drinks, eats, drinks nothing else;

c) repetition of auxiliary words: Uni uyga kiritish

kerak. Oilani saqlab qolish kerak; Nahotki, nahotki, nihollar nobud bo'lgan bo'lsa? He smiled but said nothing. He went out but didn't go anywhere etc...

2) repetition caused by the same word or sentence but the second component extends with the help of the other part. It is represented, besides a sentence, by modal verbs or words too. "You should apologize you should apologize" he said to himself; Please please don't kill me etc.

3) repetition caused by the same words or sentences but there stands another construction between them (Ho'p, uka, ho'p (Parda Tursun); "Tur deyman, tur" (Parda Tursun) How? he asked. How it happened? Where is the end? -he said where is the end?

4) repetation the second component of which is presented in a shortened form. Nega aldadingiz, nega? (O'tkir Hoshimov) Why did you cheat, why?

In chapter seven (Swift 8 p. 83-90) we discovered that "the said" is repeated 11 times: He, the said Flesrtin did like a false Traitor, aid, abet, comfort, and divert the said the Embassadors [Swift 8, p. 84]. We think that "the said" is characteristic to official documents (legal) and it is used several times in order to avoid repeating personal names or the names of certain officials.

"Hekinah Degul" that Lilliputians used in their speech is repeated three times in order to show their situation at that time… divided into two cells, each cell capable of holding three of your Majesty's Subjects [Swift 8, p. 50].

Specific use of the personal pronoun "I" is notable throughout the text. The personal pronoun "I" is used to show that the narrator is the hero himself Besides, the author wanted to stress that all the adventures took place in the presence of the hero and with him. We came across "I" 33 times in chapter 4 (part 1)

Syntactic parallelism is another type of stylistic devices, the essence of which is seen in the repetition of the sentences with the same structure and parts of the sentence. They may be two or more. They form syntactic symmetry and enforce expressiveness. Here below we present examples taken from the novel under study: ...they love, they fight, they dispute, they cheat, they betray [Swift 8, p. 123]; pleasant as the spring comfortable as the summer, fruitful as autumn [Swift 8, p. 58]; I must need show my wit by a silly Allusion between him and the trees [Swift 8, p. 132]; I must need to try my activity by attempting to leap over it [Swift 8, p. 140];

Rhetorical questions also have expressive functions and they usually do not require answers to them. Their logical content do not correspond to the syntactic structure. They are uttered with emotion. According to A.Shomaksudov and others they may be of two types 1) those whose main function is to affect the listener(s); *Who doesn't love his children? Kim o'z farzandini sevmaydi?* 2) those whose main function is only expressiveness: *Have you ever got harvests easily?; Qachon hosilini osonlikcha olgansiz?* In the novel we found more complicated sentence structures of the rhetorical type; And who knows but that even this prodigious Race of Mortals might be equally overmatched in some distant part of the world where of we have yet no discovery? [Swift 8, p. 103].

There are cases that sentence structures do not correspond to the normal sentence stuctures: Be that as it will I found myself suddenly awaked with a violent pull upon the Ring which was fastened at the top my Box for the Conveniency of carriage [Swift 8, p. 158]; He asked me, who were our Creditors: and, where we found Money.

Besides we came across asyndation: protesting it was only on heap of conspiracies Rebellions, Murders, Masacres, Revolutions, Banishnments; the very worst effect Avarice, Faction, Hypocrisy Perfidiousness, Cruelty, Rage Madness, Hatred, envy lust Malice and Ambition could produce [Swift 8, p. 148].

As we see 17 words function as parts of the sentence (6 as attributes, the rest as homogenous subjects). No conjunction (and) is used in the connection of those homogeneous parts of the sentence. We think that this syntactic process serves to economize speech (narration) and forms (raises) expressive potential of this passage. He asked what methods were used to cultivate the minds and bodies of our young ability. What course was taken supply that assembly when any noble family become extinct what qualifications were necessities in these who are to be created new lords [Swift 8, p. 145-146].

We think that the author of the novel used them deliberately to show the hero's poor knowledge in English and to produce humorous effect. Besides, as our analysis showed, the text of the novel is full of inserted sentences which are characteristic to Swifts' novel *Gulliver's Travels*: Princess but this Graciuos held out her little Finger towards me (after I was set on a table) which I embraced in my both Arms [Swift 8, p. 117]; I then came back to my house and gave order (for which I had a warrant for a great Quantity of the strongest cable and bars of iron) [Swift 8, p. 66]; he then commanded his general (who was an old experienced leader, and a great patron of mine) to draw up the troops in close order... [Swift 8, p. 57].

Inserted sentences were used by the author to comment a part or parts of the sentence or they give some more additional information on the subject of narration. Besides, the author used them to show Gulliver's nature, his character, his style of story telling

Now we turn to the analysis of pragmatic functions of both lexical and grammatical units.

In chapter seven (part II A voyage to Brobdingnag, p. 150) we came across the word combination "political mother". This is an unusual combination of words. It came in the following passage: For, I have always born that laudable partiality to my own country, which Dionysins Halicarnassensis with so much justice recommended to an historian. I would hide the frailties and deformities of my Political Mother and place her Virtues and Beauties in the most advantageous light [Swift 8, p. 150].

While reading and understanding the passage the reader may hesitate to determine the contextual meaning of the word combination. In order to discover the real meaning of this unit in this context we addressed to Webster's Third New International Dictionary (p. 1474). It showed us that the noun "mother" has got ten meanings. But unfortunately we could find neither the "mother" with the word "political" nor the meaning "native land", "motherland". Our address to the Uzbek translation of the novel proved correctness of our views. "Men hamisha o'z yurtimni zavq-shavq bilan ta'mirladim, uning go'zalligini va sahovatini olamda hamma narsadan chiroyli qilib ko'rsatgim keladi" [Swift 8, p. 100].

As we see the world combination "political mother" expresses one more meaning, that is "the motherland" owing to the writer on the one hand and such words as "my noble and most beloved country, "my own country" on the other hand.

The same can be said about the word "moon" which comes in the following sentences: Fifthly, if an Express require extraordinarily Dispatch: The man-mauntain shall be obliged to carry in his pocked the messenger and horse, six days journey once in every moon... [Swift 8, p. 59]; Eighthly, that the said man-mountain shall, in two moons time, deliver in an exact survey of the circumference of our Dominions, by a computation of his own Paces round the Coast [Swift 8, p. 59]; Given at our palace at Belfaborac the twelfth day of the two Ninety first-moon of our Region [Swift 8, p. 59].

As a noun the word "moon" has got dozens of meanings (the earth's only known natural satellite, one complete moon cycle consisting of four phases, the time of a syndic month, something that resembles a moon etc). Which of these meanings is meant in the given examples is problematic. In order to clarify the exact meaning of the word, we addressed to the Uzbek translations: *Ulkan odam har qamar yilida faqat bir marta choparni ot-poti bilan ko'tarib olti kunlik yo'lga eltib qo'yishga majbur: Ikki qamar yil ichida mamlakatimizni aylanasiga aniq o'lchab chiqishi hamma sohillarni aylanishi lozim* [Swift 8, p. 34]; *Ushbu shartnoma Belfarboraksda, saroyimizda podsholigimizning to'qson birinchi qamar yili o'n ikkinchi kunida berildi* [Swift 8, p. 34].

As we see from the analysis of the interlanguage correspondences as well as componential analysis the word "moon", in the given examples, has got its concrete meaning, that is "the time of a syndic month" (Qamar yili).

In this sense the verb disburden (disburthen in the novel) is worth paying attention. In WTNID (p. 644) one can find the following meanings of the verb: disburden (disburthen in the novel) vt 1a: to rid of a burden or load: disencumber< or a pack animal> b: to relieve of something burdensome or oppressive to the mind (enabled to-himself by confession) 2: to get rid of (a burden) unload (-ed their merchandise in the city square-) vt: to get rid of a burden or load: discharge, unload (vessels-ing at a dock).

The verb is used in the following contexts: I had been for some Hours extremely pressed by the Necessities of Nature which was no wonder, it being almost two days since I had last disburthened myself. I was under great difficulties between urgency and shame.

As the dictionary says, the verb gives only the general meaning "to get rid of a burden (moral and physical) or unload. But here in this context the verb acquires one more meaning" discharge the body of uneasy load. Alongside with disburden the metapholical noun "load" is not used in its denotative meaning (yuk) but in the meanings of "urine" or "shit". From this point of view "necessities of nature" and "load" are considered to be contextual stylistic synonyms. The word combinations "discharge of his urine", "make water" prove our view once again.

So the study of linguo-stylistic features of the language units used in the works of writers is essential for the development of the general theory of linguistic stylistics and pragmatics, for disclosing writing style peculiarities of this or that author as well.

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